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CATALOGUE

OF

CASTS, FIGURES, &c.

WITH A VARIETY OF

ARTICLES OF FRENCH MANUFACTURE,

FURNISHED BY GOVERNMENT,

For the Use of the Students

AT THE

GOVERNMENT SCHOOL OF DESIGN,

NORWICH.

Price Threepence.



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R. N. Wornum
A CATALOGUE

OF THE

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AT THE

SCHOOL OF DESIGN AT NORWICH,

AND ALSO OF A VARIETY OF

ARTICLES OF FRENCH MANUFACTURE,

PURCHASED BY GOVERNMENT

AT THE

GREAT NATIONAL EXHIBITION AT PARIS IN 1844,

WHICH HAVE BEEN

DEPOSITED AT THE SCHOOL OF DESIGN,

NORWICH,

FOR ONE MONTH.

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CATALOGUE.

LONG ROOM.

1 One of the Metopes of the Parthenon, representing ~~an~~
Thessalian Athenian fighting with a Centaur, over whom he is
victorious. *Capitellus* X

Capitellus
The left arm of the Athenian is round the neck, and his left knee upon the back of the Centaur, who is coming to the ground. The right arm of the Athenian, broken off by the shoulder, appears to have been up-raised.

2 Antique Frieze from the Foro-Trajan at Rome.

3 Ornament for the top of a Door *by Jean Goujon* - 1550 recess -

4, 5, 6 Three Pieces from the outer border of the celebrated Bronze Gates of the Baptistry at Florence. *by Lorenzo Ghiberti*, 1403 - 25 by Lorenzo

7 Griffin.

8 Frieze of a Roman Cornice.

9 Roman Leaf, *acanthus from Temple of Mars Ultor*

10 Corner of a richly-carved Marble Case. *by Baccio d' Agnolo* - now at Munich wood

11 Gothic Moulding. *Tooth ornament from St. Edmund's Church, Kent*

12 Gothic Moulding. I

13 Roman Pilaster with rich Arabesque.

14, 15, 16 Three Pilasters from the Tomb of Louis XIV. I
at St. Denis near Paris - 1590

17 Antique Frieze from the Foro-Trojan~~o~~ at Rome.

18 Small Roman Frieze.

19 Small Ornament of a Candelabra in the Vatican.

20 Lower part of an Arabesque Pilaster.

21 Casts from parts of the Panathenaic Frieze.

One of the richest ornaments with which Phidias embellished the outside of the Temple of the Parthenon, was, without doubt, that uninterrupted series of bas-reliefs which occupied the upper part of the walls within the colonnade at the height of the frieze of the Pronaos, and which was continued entirely round the building. The subject represented the sacred procession which was celebrated every fifth year at Athens in honour of Minerva, the guardian goddess of the city, and embraced in its composition all the external observances of the highest festival of the Athenians. The first figure on the right hand is considered to be Triptolemus, an ancient hero of Attica, who instructed mankind in the cultivation of corn. Ceres occupies the next seat to him. Her head was formerly crowned, but this part of the figure has been destroyed by the Turks. She is distinguished by holding a large torch. The neighbouring seats to the left are occupied by two divinities, sitting in contrary directions; but as the right arm of one is laid familiarly on the shoulder of the other, they are thought to represent the Dioscuri, Castor, and Pollux, the sons of Jupiter and Leda, who were worshipped by the Athenians. Next are four male figures, partly clothed, two of which are supposed to be Hierophants, explaining mysteries; the other two, Mystæ, or persons to whom the doctrines were taught at the Panathenaic festival. Then follow several Athenian virgins. The next represents two horsemen, one of whom is riding before the other, and seems to be in the act of urging his companion, who is armed with a cuirass. This slab is one of exquisite beauty.

22 Frieze of a Roman Cornice.

23 Cast of a richly-chased ~~Antique~~ Dish, *by Voelte, from the*
original at Berlin -

24 Part of a Corinthian Capital.

25 Byzantine Capital. *from the church of Moissac*

26 Lion's Head from a Grecian Cornice.

27 Large Acanthus Leaf.

28 Large Antique Frieze from the Foro-Trajan~~o~~ in the
Museum of the Vatican at Rome.

29 Antique Knocker of a Door. *at Rouen* *Jean Goujon, 1572.*

30 Pilaster from the Tomb of Louis XIV. *I*

31 Modern Pilaster from the Bronze ^{by m. Tocchetto} now exhibiting. *Madeline*

32 Moulding from the Pantheon. *Echium Lastral*
Tivoli Capital.

33 Gothic Capital from Lincoln Cathedral.

34 Ancient Gothic Capital. *from St. Mary's Church Kent*

35 Rosette from the Capitol.

36 Small Roman Frieze. *acanthus scroll -*

37 Large Venetian Capital *from the Ducal Palace*

38 Specimen of Distemper Painting, in chiaro-scuro, by
W. Stewart.

39 Ditto, by ditto.

40, 41 Gothic Spandrels and Capital. *from St. Mary's Church Kent*

42 Arabesque, from the Vatican, after Raphael, by W.
Stewart.

FIGURE ROOM.

43 Group of the Boxers.

44 Achilles.
The great hero of the Iliad is here represented as contemplating the
dead body of Patroclus.

45 Venus de Medici.
This statue is so well known that a description is needless. *It is*
from the hand of the great Phidias.

46 Apollo Belvidere.
This magnificent statue represents Apollo at the moment after dis-
charging his arrow at the Python, watching its effect.

47 Diana of Gabii

This is one of the most graceful of the many statues of Diana. She is here represented preparing for the bath. The attributes of the chase are already laid aside, and she is in the act of loosing her mantle.

48 Fighting Gladiator.

This piece of sculpture is an admirable example of vigorous action: every muscle is given with such truth to nature that it seems instinct with life. The moment of action is when he is warding off the blow of his antagonist.

49 Cupid bending his Bow.

50 Bust of Homer.

51 Gothic Pedestal. *from Henry IIIrd Chapel*52 Casts from richly-chased Armour of the Middle Age,
and parts of the Saddle.

53 Bust of Brutus.

54 Cast from Benvenuto Cellini's Silver Chalice.

55 Gothic piece.

56 Bust of Brutus.

MOULDED

ARTICLES OF FRENCH MANUFACTURE.

The articles now exhibiting are part of a collection purchased by Charles H. Wilson, Esq., (Director of the Government Schools of Design) at the Great National Exposition in Paris in the year 1844, for the use of the Pupils in the School of Design, London. These specimens illustrate, in an interesting manner, not only the application of taste to manufactures, but the extraordinary and rapid progress which the French are making in a number of important branches of trade.

The degree of excellence the French have attained in some branches, such as, in Bronze, Casting, Porcelain, Silks, &c., has long been acknowledged; but amongst these specimens, we may notice their progress in Carpet Weaving; of the common sorts in Damask Weaving; and in the Fabric of Plate: in which last respect our superior excellence has unquestionably been surpassed, so far as taste and the execution of the decorative portion are concerned.

The specimens of Earthenware may also excite our earnest attention, proving that in this important branch of commerce the French are advancing; for although these specimens are not made in rivalry of English Earthenware, still, in the Exhibition, Dinner and other Services were exhibited, of a very superior description, showing their progress in this manufacture, as in others; and some returns which have been procured show a prodigious increase of late in French commerce in respect of such wares.

DESCRIPTION OF SEPARATE ARTICLES.

58 Carpets.

These are specimens of a manufacture which is daily becoming of more importance in France, the French using carpets now more than formerly. The fabric, in point of strength, is very inferior to the English, and being much more expensive than the same kind of English carpet, they cannot compete with the latter, unless their unquestionable superiority in the taste of the design and colouring give them the advantage. Some of the specimens are stated to be of a novel manufacture.

Table Cloth.

A few years ago, the manufacture of this article was not pursued in France. The present example proves what energy and ingenuity this people display in carrying a new manufacture to a surprising degree of perfection.

Silks.

Various specimens from Tours and Lyons. These have been purchased to illustrate the application of design to this manufacture in the Schools of Design. The patterns may not strike the silk manufacturer as novel; but the pupil, not the manufacturer, has been considered in making these purchases. It is quite unnecessary to offer any observations on these beautiful specimens.

59 Porcelain Vase.

60 Blue Vase, from Scores, called the *Adelaide Vase*.

This beautiful article is painted in imitation of the celebrated old enamels of Limoges. The manufacture at Scores is too well known to need any account of it; but the artist-like skill with which the painting on the vase is executed, is worthy of notice. It appears that there is nothing in the actual manufacture, colour, or gilding of the vase that could not be as perfectly done in this country; but the taste of the design and the artist-like skill of the painting are superior to our productions.

61 Vase.

62 Bronze Vase.

63 Bronze Vase, with Allegorical Figures in front and on the sides, cast by Messrs. Eck and Durand. Group on the front, Justice and Peace kissing each other. Group on one side representing Patience, and on the other, Hope.

X The figures on this Vase were modelled by M. Trichetti, the sculptor of the Doors of the Magdalen at Paris, and of other important works. The ornaments were modelled by M. Chabeaux, an ornamentist and carver. The form of this Vase is not altogether successful in design; and the ornaments are too minute for the figures. The arabesque on the lower part is skilfully modelled. The head upon the handle is not successfully treated: the idea of turning it backwards seems "bizarre" rather than in good taste. Although the Vase may thus be criticised, it is an important specimen of art: the sculpture of the figures is very beautiful, and we have an opportunity of observing in it the employment of a sculptor of distinguished merit. It is thus that, in France, so many beautiful ornamental works are produced: the first artists do not disdain to employ their talents in the manner here exemplified.

64, 65, 66 Specimens of Enamel Ware.

These are a very beautiful invention, applicable to a variety of purposes. Plates, dishes, and many other articles commonly made of earthenware, may thus be formed; although it is evident that flat articles alone can be formed with any thing like real success, as the glaze would not adhere to the sides of vases, cups, &c.

This ware resembles the Wedgwood green dessert service; but the modelling is in intaglio instead of bas-relief. Attention should be given to the fact that two glazes of different colours are put upon some specimens.

67 Silver Vase.

This beautiful Vase is of a metal called Argent Platini. It was produced in the atelier (studio or workshop) of M. Rodolphi, and is a charming specimen of elegant design and workmanship: the chasing may be esteemed nearly perfect, so much sentiment and knowledge of art is shown in this process. The workmen who chase in this admirable manner are educated in Schools of Design, receiving in Paris very high wages, in some cases from ten to

fifteen francs a day (a franc is equal to tenpence of our money). It may be said that the art of chasing is now carried to perfection in Paris; and some works in Argent Platini were exhibited in the great Exposition of the Champs Elyseés which were equal to the productions of any age or country in point of workmanship. The finer specimens were modelled by the first artists in Paris, and were cast and chased by workmen worthy of them.

68 Statue of Icarus.

This is a very fine specimen of bronze casting. The French sculptor has a great advantage in respect to the facility with which he may get his works cast in bronze, and the moderate price of the operation. A statue about three feet high may be cast for £30. A cast of the Mercury of John of Boulogne, in bronze, of the size of the original, may be had in Paris for £40. A colossal statue, nine feet high, may be cast in iron for about £240; and in bronze for about twice that sum. A colossal bronze equestrian statue may be cast for about 50,000 francs, or £2000 sterling.

69 Figure of a Neapolitan Fisherman, cast in bronze, the model by M. Durcet.

70 Locks.

The French put their locks on the outside of the door, and do not sink them like our mortice locks: thus they make them ornamental.

71 Iron Lock.

An excellent specimen, not only of clever design, but of excellent casting. Part of the lock has been removed.

72 Vase, China. Gold ground with a rich Arabesque.

The design of the arabesque is clever: the execution is not thought superior in any respect to the work of our own porcelain painters.

73 Figure of Innocence, cast in bronze.

74, 79, 80 Specimens of Beauvais Ware.

In these we have a striking example of the value of art, so to speak. The material of this ware is of the most ordinary and cheap description; but, by the aid of the artist, it is moulded into beautiful forms, and is now much sought after. The progress which the French have made of late in the manufacture of earthenware is remarkable; and it is stated, that the French trade in such articles has lately increased in a much greater ratio than our own.

75, 76, 77, 78 Parquets.

Four specimens of designs for floorings. These are models only bearing a small proportion to the size of actual execution.

81 Part of the Bronze Architrave of the Door of the Church "La Madeleine," at Paris.

modeled by Trichetti
 This admirable specimen of fine casting is from the atelier of Messrs. Eck and Durand: it cost £14. The design is charming, and the foliage is executed with much skill; the utmost attention being paid to the nature of the material in which it is cast: all the parts being rendered with much delicacy, and finished in a very perfect manner. Too often in castings, in this country, we may observe forms imitated from those of stone carving, and that delicacy of execution which is attainable in metal utterly neglected.

It may be remarked here, that the art of modelling is carried to great perfection in Paris; and that the artists who are employed to model for castings always execute their models in the most careful manner, giving them the very highest degree of finish; so that castings from moulds formed on such perfect models come out very clean, and do not require much subsequent chasing and working upon: a process which, in this country, too often destroys the original sentiment of the cast. This power of modelling is acquired in the Schools of Design.

82, 83, 84, 85, 86 Specimens of Imitations of Carvings, executed in leather, by Duland and Co.

87 Drawing for a Rug.

This is a specimen of the manner in which French designers execute drawings for the manufacturers. It is to be particularly observed that the French manufacturer does not hesitate to pay a handsome sum for designs. As much as 1000 francs, or £40, is paid for a rich design for a carpet. The drawing now exhibited cost £14.

88 Enamelled Lava, or Lave Emaillée.

This is a specimen of an ingenious and useful art, by which the artist may make his work eternal: a painting executed in this way may be termed indestructible. By this means exterior painting on buildings may be executed. Within the portico of the great church of St. Vincent de Paul, lately erected in Paris, are to be placed copies of celebrated works executed in this manner; and

as sheets of lava cannot be found of a sufficient size, joinings are made at the outlines of figures, &c., so as to make them imperceptible. This art has this great advantage over Mosaic, that the artist himself produces the pattern; whilst in Mosaic the copy is made from his picture by others. Besides such high and important uses, this lava émaillée is used for stoves of a very ornamental character, for lining rooms, for table tops, &c. &c., and for the names of streets put up at the corners for public guidance. The lava comes from Auvergne, and is painted in the atelier of Mons. Hachette, Paris. The specimen exhibited is of the quality, in point of art, of those pieces used in stoves, &c.

89, 90 Two specimens of Painted Glass.

91 Caoutchouc Cloth.

This is made in Germany as well as in France, and is remarkable for its beauty: it is as yet enormously expensive, costing nearly £5. a yard.

92 Specimens of Window Curtains.

Made in Switzerland for French manufacturers, who furnish the designs, which are rich and elegant.

Specimens of window curtains to illustrate No. 92, &c.

Specimens of silk curtains to illustrate No. 92, &c.

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CHARLES MUSKETT, PRINTER, NORWICH.

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